

# ARCHITECTURE

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## REGISTRATION BUREAU FOR DRAUGHTSMEN.

This bureau is established for the use of architects wanting draughtsmen and draughtsmen wanting positions, free of expense to either party.

All draughtsmen wishing positions must register in person in this office and answer the following questions:

Name and address?

Age?

Married or single?

Experience?

Name and address of last employer?

Salary expected?

References?

All architects wishing draughtsmen are invited to use this bureau.

## The Society of Beaux Arts Architects

INCORPORATED 1894.

WHITNEY WARREN,  
President.

D. DESPRADELLES,  
Vice-President.

L. E. JALLADE,  
178 5th Ave.,  
Secretary.



JOSEPH H. HUNT,  
Treasurer.

LLOYD WARREN,  
3 E. 33d St.  
Chairman Committee on  
Education.

OFFICIAL ORGAN - ARCHITECTURE.

THE Annual Dinner of the Society of Beaux Arts Architects was held at the Hotel Lafayette on Monday evening, November 27th. About one hundred members were present and fourteen new members were accepted. All of last years Officers were re-elected.

## REPORT OF PRESIDENT WHITNEY WARREN.

GENTLEMEN:—The march of the educational feature of our Society in the last year has made material progress, as the report of our Educational Committee will show; to which report I ask you to pay particular attention, especially in reference to the Paris Prize, to the various people who have signified their willingness to stand by us materially, and to any interesting propositions as regards the application of art to the study of constructional forms.

As far as the actual educational work of the past year is concerned I must limit my remarks to calling your attention to the increase of the members who go "en loge," the interest manifested by them and their serious conduct while there, also to the attitude of the student at the exhibition, showing keenly the desire to learn by comparison, not merely the desire to surpass. Our system reaches an entirely different element from other institutions. The great unfortunate feature of other systems is that they create a false elite, which amongst art students cannot exist; if these two elements, namely those who can devote all their time to study, and the draughtman who until the appearance of this society were absolutely ignored, could be brought closely together the incentive to both would be great and the benefit to art likewise.

Originally we started with a few independent ateliers, maintained through the enthusiasm of some of our members, but with little support or recognition by outside institutions or the public. Gradually our influence and earnestness have spread and several of the Universities have accepted our programmes, crediting their students with the values received in our competitions; and now we have succeeded in interesting laymen to the extent of permitting us to send abroad the pupil of the year we find the most dignified to represent us at the Ecole, where he is received in the first class in the manner you all know of. Undoubtedly the reward could not be greater for those following our programmes, and it seems as though the time would appear propitious for us to endeavor to furnish to our pupils even greater facilities for perfecting their studies and developing their strength along the lines laid down by us.

The policy of furnishing a curriculum or programme to all those who desire to devote their lives to architecture to study it in any way they see fit,—by themselves if they please, or under whatever master they may prefer,—to study, as much as they like or as much as their means will permit;—this policy has been followed out, and to judge by the result seems to prove the great demand there is for such a method of teaching.



The ideal solution of this problem is undoubtedly the establishment in the City of New York of a great school where the institutions now professing the teaching of our art should collaborate and at the same time compete under the various masters chosen by them, but at the same time working together under the broad and generous movement to develop the struggling and less fortunate aspirant as well as those who are lucky enough to be able to devote their entire time to the study of their desired profession. The examinations for entrance to such a school should be as limited as the limited opportunities enjoyed generally by young men intending to devote themselves to art can warrant and every facility should be extended in order to encourage their continuance in case of failure and to enter to their ultimate admission to the school.

I say the establishment of such a school would be better furthered in the City of New York because here is undoubtedly the center of the art movement in America, and the greatest activity and best opportunities of work and study are here offered.

The dream of all things would be the establishment of the School of Architecture in the City of New York, directed by a body of active practicing architects and with as constituents studios established by the great Universities of the country and such outside studios as the pupils themselves might see fit to elect. Speaking of these elected masters, I cannot exaggerate too greatly the honor in which these men who sacrifice themselves to teaching should be held—repaid only by the confidence reposed in them by their pupils. Messrs. Chambers, Donn Barber, Freedlander, Hornbostel and Masqueray have done great and fatiguing work here in New York. This year they have been joined by Mr. Jallade, who has started an atelier with some twenty pupils. Also I am glad to notice that several outside architects are evidently in their offices encouraging study,—such as Messrs. Hunt, Josselyn, Bosworth and Candler. The help lent by Messrs. Despradelles of the Technology, Cret of the T Square Club, Prevot of Cornell, Spiering of the St. Louis, Ash of the George Washington University, Laird of the University of Pennsylvania, and Homer of the Rhode Island School of Design in sending to our exhibitions the renderings of our projets cannot be too highly spoken of and shows directly the need of the establishment of a permanent and recognized school such as it seems wise should be firmly established in this city. It is only here that a sufficient number of trained men can be united to pass an intelligent and broad judgment on work submitted to them from all over the country. Should this proposition appear favorably to the Society I should like to be authorized

to name a committee to look into the possibilities and probabilities it presents and report to the Society at the earliest opportunity.

In order that before the country our methods may carry more weight it has been suggested by M. Despradelles as a method of entering more directly in communication with the public, the holding of three exhibitions,—one of the drawings of our masters, one of our own, and one of those of our pupils. The exhibition of our masters would consist of the extraordinary envoys which are familiar to us and of which there are already a certain number in this country, notably at the Institute of Technology, and, perhaps the Ecole, which has been so good to us, would provide certain of their documents to complete the exhibition. The Grand Prix men themselves when solicited would undoubtedly help us out.

Last year we had an exhibition of the work of our pupils, which met with much success, and I think the work of this year should be even more carefully prepared and submitted to the public.

Of our own work it would not be difficult to get up an exhibition that would be interesting.

I should like to have the authority of appointing committees in order to organize these exhibitions.

#### REPORT OF THE CHAIRMAN, COMMITTEE ON EDUCATION.

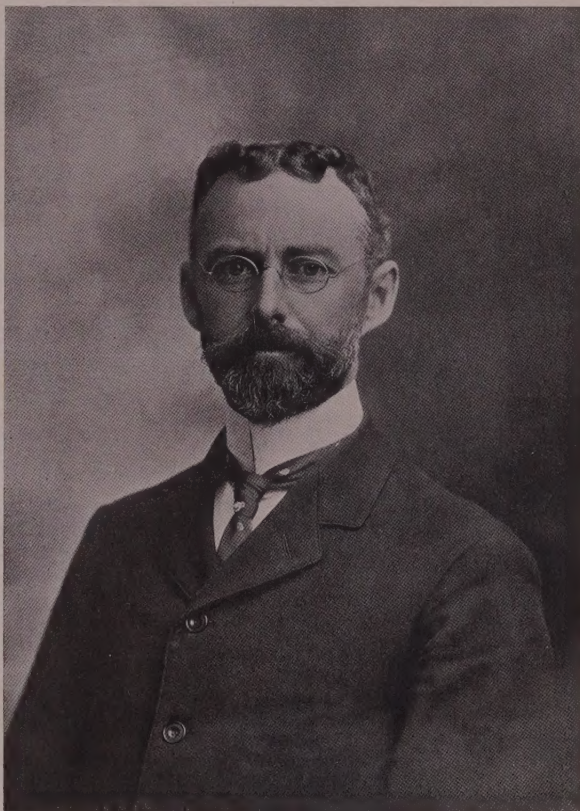
#### MR. LLOYD WARREN

first gave a resumé of the plan made at the beginning of the year and showed by the following statistics how well these had been carried out—not only in regard to the architectural students throughout the city and country but also by means of the courses of lectures, among the people in general.

The finished projets rendered during the past year were 436 against 294 the year previous; the number of students who rendered, 262 against 231. Another interesting point was the presence

of 105 men at really the first "en loge" meeting of the year at the University, as compared with the greatest number of any meeting last year, viz. 92.

The number of ateliers has been increased by that of Mr. Jallade in this city and "in the provinces" by that of Mr. Hornbostel at the Carnegie Institute in Pittsburgh. This starts out with an attendance of no less than about 50 men at first esquisse. Mr. Ash of the George Washington University has also joined our ranks officially. Besides this we have two embryo ateliers in San Francisco, whom we expect soon to hear from favorably. Three principal ateliers in New York City—that of Mr. Barber, Hornbostel and Jallade send in the largest number of drawings. In Philadelphia there are also three, the "T" Square Club, University of



Architects of To-Day.

MR. C. B. J. SNYDER, NEW YORK.



Pennsylvania and the Pennsylvania Academy of Fine Arts. This latter is of special importance as it has connected with it the famous Cresson Prizes.

In Boston and Cornell we have one each, at St. Louis one under Washington University and Louis C. Spiering. The Rhode Island School of Design is still with us with Mr. Homer at the head. In Rochester we have Mr. Bragdon.

The lectures last year proved an exceedingly interesting part of our course. We found that our students were very much in need of a better knowledge of the theory of the work and this was set before them in a series of magic lantern slides. To our great satisfaction Prof. Despradelles got up his course on theory and carried it out with the greatest success although at the greatest discomfort of himself, in travelling back and forth from Boston. But it proved impossible for after a few weeks of this sort of thing he completely collapsed having given about one half of the course. The audience generally numbered 200 or more but might have been much larger as there were 400 applications for tickets but there was more or less confusion owing to the necessity of postponing some of them.

We branched off and started a course of lectures on the subject of the different styles of French interior decorations from the time of Louis XIV to the nineteenth century. These were given here at a private house and were also given in Washington with exceedingly flattering results of netting in our pocket about \$3,000.

There are a number of interesting prizes which form a part of our work. Mr. Pupin has volunteered two prizes for an esquisse to be finished in three days—given out Friday and rendered on Monday. It is to be in the nature of decorative treatment of scientific architecture. The Warren prize, which had 21 competitors last year was won by Groben a pupil of Cret of Philadelphia with de Mari a pupil of Mr. Hornbostel, 2nd. Also the Paris Prize, won this year by Wynkoop a pupil of Mr. Donn Barber (first) and Cobb of Cornell, 2nd. The privileges of this prize give the winner the right to enter the Beaux Arts School in the first class. It was won by Geo. Licht last year and he has made an extraordinary record. The donator for the 1905 prize is Mr. Andrew Carnegie, of the 1906, Mr. Pierpont Morgan and for 1907, Mr. Juilliard. We are now trying to raise a perpetual fund for this purpose.

Mention was also made of a movement on foot for obtaining a lecturer on the matter of scientific architecture and Mr. Cornelius Vanderbilt has offered to stand back of sending a man abroad to make researches and come back and deliver a course of these lectures.

There has been something done in the past but there remains more to be done in the future. We have gathered around us almost all the architectural schools of the country; they take our programmes and send in the finished work of the students to be criticised. Here is formed a sort of assembling together of all the work of the students to be judged. Is it not therefore one of our aims to bring all the architectural schools together under one head, and may we not in the near future see them sending practically all their work to be judged here by juries composed perhaps of the heads of the architectural departments of these various schools and the patrons of the ateliers. One other effort we should bear in mind and that is that we must try and bring this work to the students who really need it and who are not able to go to the universities for the training. To bring it down to him at the place where he works and can be accessible to him, and is it not possible in the near future for us to establish a school of architecture say in the neighborhood of 23rd

Street, which will be able to give to any one who desires it at least the deep theory or groundwork of architecture.

## CLASS B—PLAN PROBLEM.

### A PRIVATE STABLE.

This stable shall be on the grounds of a country estate in the vicinity of New York and, notwithstanding the fact that the requirements are not vast, it shall be appointed in the very best manner possible.

It shall be placed at the end of a court yard formed partly by the wings containing stalls and partly by a wall of masonry, and shall contain—

- A carriage-room with carriage-wash
- A harness room
- A livery-room containing the necessary lockers and toilet facilities for four men. (These two rooms should be readily accessible and open to inspection by the owner.)
- A harness-cleaning room
- A room for carriage robes, etc.
- Twelve or fifteen stalls
- Six or eight box stalls
- A small office
- W. C.

In the upper floor shall be arranged rooms for grooms, hay-lofts and feed-bins

The size of the carriage-room shall not exceed 2500 sq. ft. otherwise the dimensions are not restricted

The edifice is to be of masonry.

For the esquisse there is required a ground plan (without showing the entire court) at  $\frac{1}{16}$  and a transverse and longitudinal section through the axes of the court at the same scale.

For the rendu the whole plan at  $\frac{1}{8}$ " scale and the two sections  $\frac{3}{16}$ " scale.

LLOYD WARREN,

Chairman.

## REPORT OF JUDGMENT.

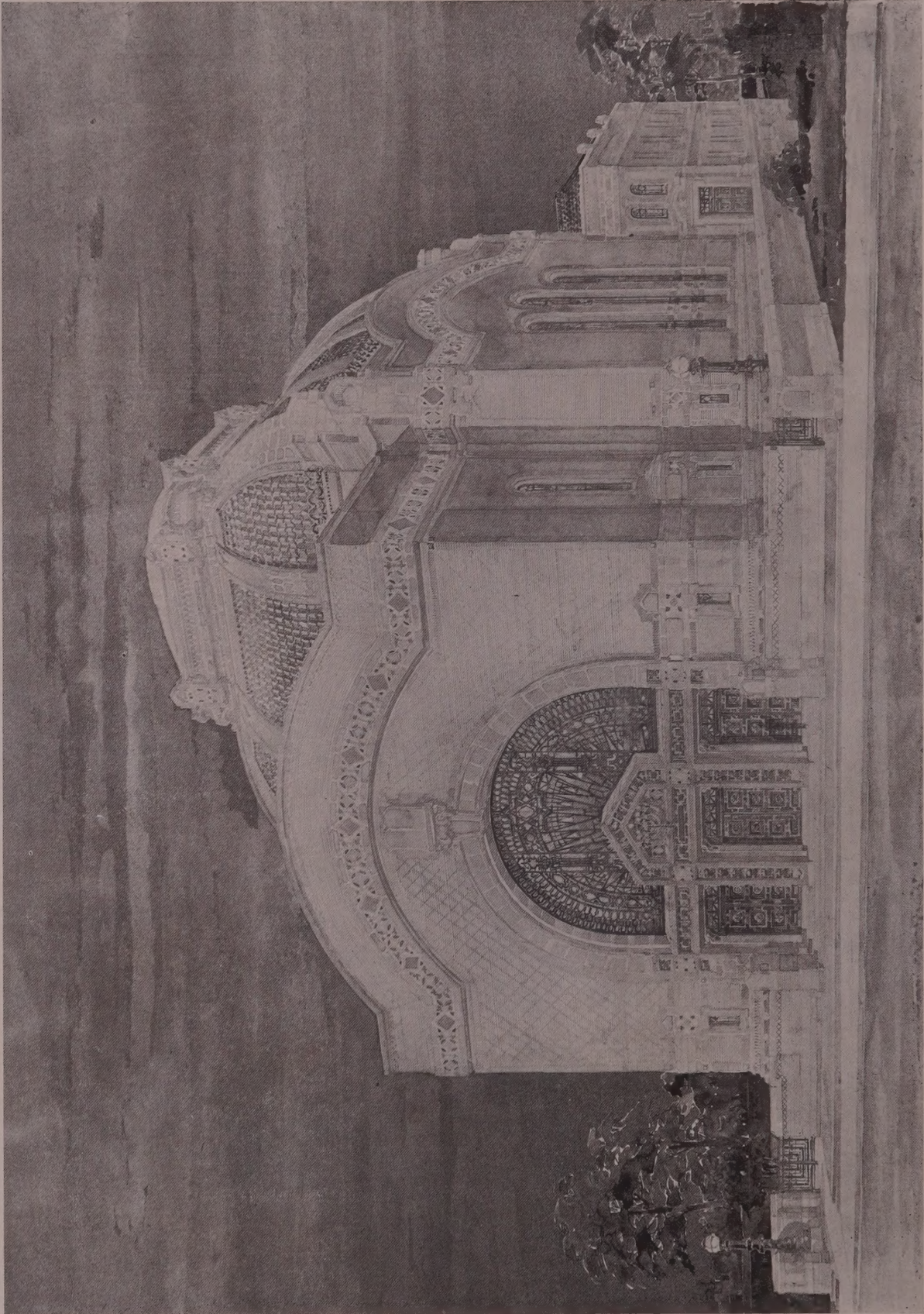
CLASS "B" PLAN PROBLEM.		A PRIVATE STABLE.	
Parker, E. T.	New York	Atelier Hornbostel	1st Mention
Chrystie, E. P.	New York	Atelier J. H. Hunt	Mention
Starr, H. C.	New York	Atelier Donn Barber	Mention
Van Alen, Wm.	New York	Atelier Donn Barber	1st Mention
Thompson, J. A.	New York	Atelier Hornbostel	Mention
Bruno, T. A.	New York	Atelier Donn Barber	Mention
Opperman, C. B.	St. Louis	Atelier Wash. Univ.	Mention
Jonck, F.	New York	Atelier Hornbostel	Mention
Eggers, O. R.	New York	Atelier Hornbostel	Mention
Schwebel, E. J.	Philadelphia	Atelier Cret	Mention
Scharfer,	Philadelphia	Atelier Cret	Mention
Yardley, E. H.	Philadelphia	Atelier Cret	Mention
Dunlap, M. E.	Philadelphia	Atelier Cret	Mention
Cope, C. E.	Philadelphia	Atelier Cret	Mention

## PROFESSIONAL COMMENT.

THERE is a large amount of cant in the objections usually raised by architectural practitioners to any kind of advertising, and it is therefore refreshing to find a well known architect, who has recently severed his connection with the firm with which he has been associated for many years, issuing a tiny pamphlet addressed

(Continued page 185)





ACCEPTED DESIGN, SYNAGOGUE, RODEF SOHEM CONGREGATION, PITTSBURG.

Palmer & Hornbostel, Architects.



(Continued from page 183)

to his "clients and friends" in which while advertising his office, he makes a dignified personal appeal to prospective clients. This gentleman has a well established reputation, particularly as a constructionist, which is the side of the profession mainly responsible for the creation of partnerships; but notwithstanding this fact, after announcing that the "practice of architecture is necessarily intensely personal;" he further states "that the stamp of the individual must be on all successful work." This is manifestly impossible in a partnership, where an individual partner can not always dominate. "To be sure he can receive unmerited credit, but to an honorable man such credit is distasteful." Following the lines of certain English practitioners this gentleman states that he will take only such work as he can give "zealous personal attention," and he assures his clients that the problems of structural, sanitary and heating, engineering will each receive the same personal care as his design, "thus relieving the client of the additional expense involved in the employment of many additional experts." Architects generally will disapprove of this sort of advertising which ends with a statement of the many advantages due to the location of the gentleman's office, but it is nevertheless dignified and to the point, and criticism can rest on no better basis than a desire to adhere to ancient conditions.

IN contra distinction to the few gentlemen who announce that they are prepared to take care of all of the technical parts of a complicated building and to relieve the client from the employment of further experts, the architects are continually receiving notices of the organization of new inspection companies covering the various trades and brought into being by the very necessities which these few men claim to be non-existent. We already have sanitary inspection companies and steel inspection companies, and a new corporation has come into the field ready to take charge of electrical work in a similar manner, and to give a financial guarantee of the validity of their inspection which cannot be obtained through the ordinary service of an electrical engineer. It is certainly the opinion of most people familiar with the modern practice of architecture, that the work of the architect has become so complicated that it is absolutely impossible for a general practitioner to have more than a superficial knowledge of the mechanics of his profession, if he is at the same time to devote sufficient personal attention to design to warrant his being considered an artist, and following this tendency it is an unquestionable fact, that architects are depending more and more upon technical experts for the final decision of their many complicated mechanical problems. There may be a few men who do combine the qualities of artist and engineer, but they are extremely rare.

ONE of the charms of Italy to the traveling American is the keen artistic sense lodged in the mind of the every day man. Matters of æsthetics are of real and vital interest to the Latin races, and we therefore may hope for infusion of this same spirit in our metropolitan life on account of the tremendous influx of Italians during the past few years. We have not heard that the Municipal Art Society, and particularly its Special Committee on Street Signs has been devoting any attention to the humble neighborhoods of Baxter or Sullivan Streets, but two little Italian churches in these streets have recently given an excellent object lesson to this committee in combining practical business and art. Mr. Charles Bacigalupo, sexton, advertises himself boldly on the fronts of both the church of the Precious Blood on Baxter Street, and the church of St. Anthony on Sullivan Street with a sign that is not a mere series of letters, but is beautifully cut at the bottom of a marble panel in which it is

simply an incident to the representation of biblical scenes illustrating the names of the two churches. The committee on Street Signs of the Municipal Art Society please take notice.

THE Architectural League Exhibition dates are, February 4th to the 24th inclusive. The most interesting statement in the League notices is the announcement in relation to the Medal of Honor, established by the New York Chapter of the American Institute of Architects, which although offered at the last exhibition for the first time, was not awarded, a circumstance which may have been due to the fact that the announcement was made very close to the opening of the exhibition.

THE annual medal competition of the League open to men under thirty years of age continues to show an un-American mediæval spirit in the selection of its subject, which this year is a small "Chapel to St. Peter built on a rocky promontory overlooking the sea," in which the program states the "Newfoundland fishermen are to attend religious service before departing for the fishing banks." We fancy that most of the competitors will have their shingles out for many years before such problems are placed before them for practical solution, and while they are waiting, will undoubtedly be puzzling their brains over store fronts and apartment houses which might have been improved, if they had devoted the time to their study that they had spent on small chapels to St. Peter.

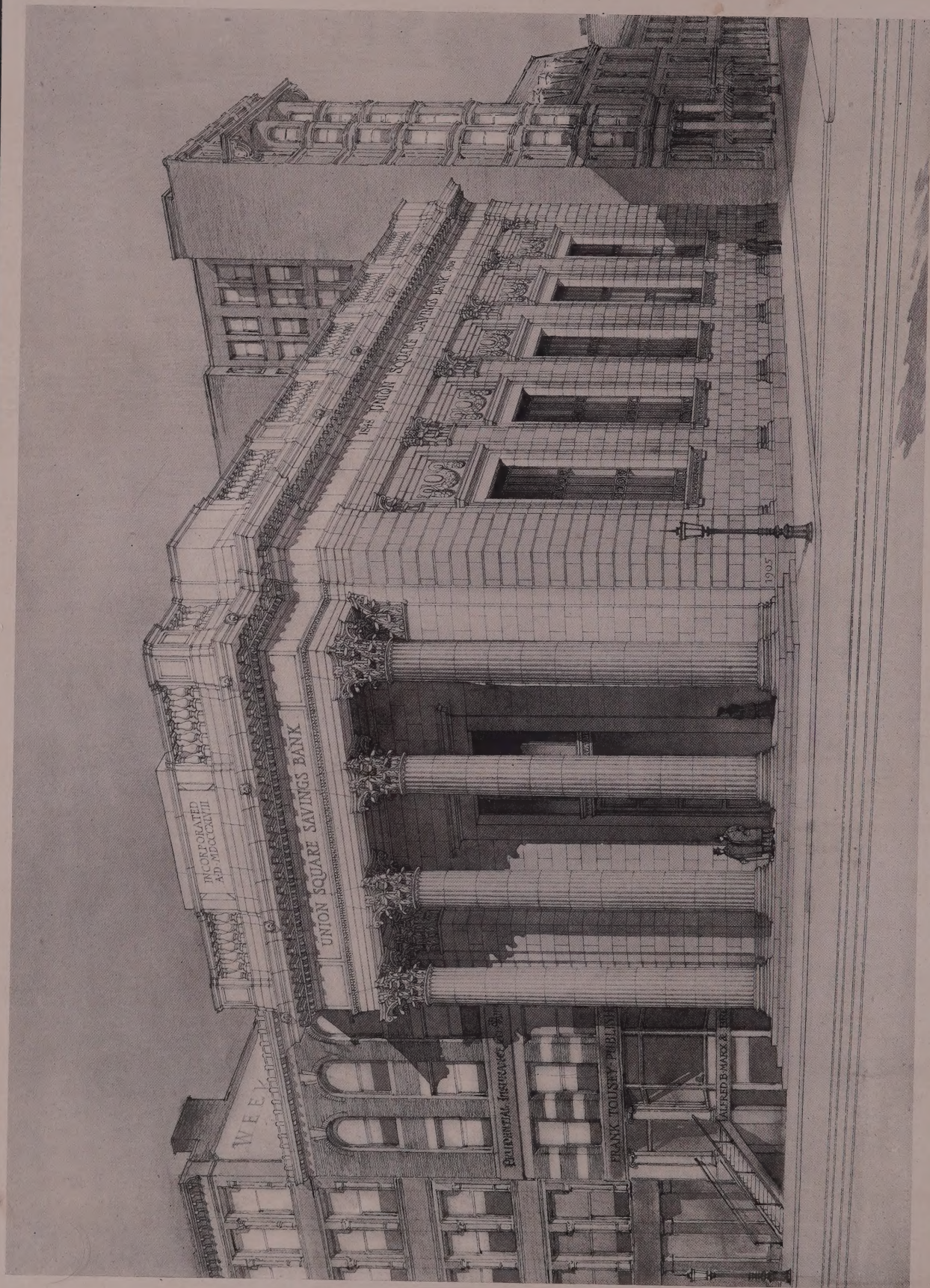
AT least if we have no American Architecture we have an "American Vignola" prepared by our old friend, Professor William R. Ware and recently published. In the interesting announcement of this book, Professor Ware indulges in some reminiscences in relation to the days when he was studying with Richard Hunt in the fifties, and states the whole purpose of the work in the following characteristic paragraph:

"I remember well the day when, as I was carefully drawing out a Doric capital according to measurements given in my Vignola, Mr. Hunt took the pencil out of my hand and, setting aside the whole apparatus of Modules and Minutes showed me how to divide the height of my capital into thirds, and those again into thirds, thus getting the sixths, ninths, eighteenths, twenty-sevenths and fifty-fourths, of a diameter which the rules required, without employing any larger divisor than two or three. It seemed as if this method, so handy with the Doric capital, might be applied to other things, and I forthwith set myself to studying the details of all the orders, and to devising, for my own use, simple rules for drawing them out. The present work presents the results of these endeavors."

IN the report of the Committee of Twenty of the National Board of Fire Underwriters who investigated the Baltimore fire, the committee lays stress upon the fact that the pre-eminent lesson presented by this conflagration is a necessity for protecting openings in the outside shafts of buildings against attacks of fire. It was the unanimous opinion of fire underwriters, architects and engineers and in fact of all who carefully studied the conditions due to Baltimore's loss, that had the windows in the buildings in the immediate neighborhood of that in which the fire started been protected against the attack of heat without, the fire department would have experienced practically no difficulty in confining the fire to the point of its origin. We architects know to our sorrow, that while this is true, compliance with this fire requirement is bound to work havoc with our

(Continued page 187)





ACCEPTED DESIGN, UNION SQUARE SAVINGS BANK, NEW YORK.

Henry Bacon, Architect.



(Continued from page 185)

design, but we presume that the makers of the new building code of Baltimore which is shortly to be promulgated will give all the facts due weight.

THE first judgment of designs at Columbia University under the new system took place on Friday, Nov. 10; the jury consisted of Messrs. Delano, Pope and Van Pelt, representing Columbia; McKim and Hastings ateliers, and Messrs. Donn Barber, Aldrich, Blake, Hornbostel and Howells, Professor Hamlin attending as a member *ex officio*. Work in three grades of design—elementary, intermediate and advanced—comprising both sketch design and finished problems, were judged by the award of “passes,” counting two points, and “mentions,” counting three points. No special mentions—the highest possible award—were given. In general, however, the work in all the classes or grades was noticeably superior to that submitted at the corresponding date last year, and the new administration of the work in design in the three draughting-rooms, or *ateliers*, has thus demonstrated its efficiency. The instructors in these *ateliers* are all accounted as members of the official staff of the school, attending its meetings and sharing in all its deliberations, so that there is no clash nor any divergence of interest between their work and that of the other departments of instruction of the school. The designs, at least of the advanced grade, will hereafter be exhibited in the Model Shed in front of Havemeyer Hall, where they are accessible to the general public every day.

WITH characteristic originality, the American Radiator Company has started a campaign of education among the building owners of the domestic class. The company will foster a series of competitions among members of architectural clubs, for the cultivation of a better appreciation of modern architectural equipment, to demonstrate the possibilities of furnishing radiators which will harmonize with the decorations and adapt themselves to positions and conditions which must be considered in homes of moderate cost. The first competition is to be held under the auspices of the Chicago Architectural Club and cash awards will be paid for the most meritorious designs. The American Radiator Company proposes to extend its cooperation for the development of new ideas that pertain to the manufacture of radiators and boilers.

THE following subjects for discussion at the Seventh International Congress of Architects to be held in London, July 16-21, 1906, have been published by the Royal Institute of British Architects—W. J. Locke, Secretary of the Executive Committee.

1. The Execution of Important Government and Municipal Architectural Work by Salaried Officials.
2. Architectural Copyright and the Ownership of Drawings.
3. Steel and Reinforced-Concrete Construction:
  - (a) The general aspect of the subject.
  - (b) With special reference to æsthetic and hygienic considerations in the case of very high buildings.
4. The Education of the Public in Architecture.
5. A Statutory Qualification for Architects.
6. The Architect-Craftsman: How far should the Architect receive the theoretical and practical training of a Craftsman?
7. The Planning and Laying-out of Streets and Open Spaces in cities.
8. Should the Architect have supreme control over other Artists or Craftsmen in the completion of a National or Public Building?

9. The Responsibilities of a Government in the Conservation of National Monuments.

The Executive Committee will be glad to receive Papers on any of the above subjects for presentation to the Congress. Papers may be written in English, French or German.

Each paper must be accompanied by an abstract of not more than 1,000 words,

Papers and Abstracts must reach the Executive Committee before the 30th of April, 1906.

All communications to be addressed to the Secretary of the Executive Committee, 9 Conduit Street, London, W.

## BOOK REVIEWS.

ALPHABETS AND NUMERALS. A. A. Turbayne. 1904. T. C. & E. C. Jack. London and Edinburgh.

The purpose of the book is to supply a need for good examples of severe readable types. They are not intended as models for printing types. The charts show the most successful forms used in various classes of work for the designer and craftsman to copy, alter and arrange after his own fancy.

IMPRESSIONS OF JAPANESE ARCHITECTURE AND THE ALLIED ARTS. Ralph Adams Cram. The Baker & Taylor Co. New York. Cloth \$2.00 net.

Mr. Cram is well known to the profession as an authority on ecclesiastical architecture, as a writer of interesting and valuable books and as a contributor to various professional publications. In this present volume he supplies a treatise on the beauties of Japanese Architecture, containing some original plans and many very unusual pictures.

“Of the ten papers that together make up this series of impressions of the esthetic voicing of Japanese civilization, five have been printed before, one is a paper read before the Boston Society of Arts and Crafts, while four are now published for the first time.”

At this particular moment, when the subject of Japan is uppermost in our minds, Mr. Cram's able treatise should find many interested readers who will value the information and instruction which his book imparts.

HOUSEBOATS AND HOUSEBOATING. Albert Bradlee Hunt. 1905. Forest and Stream Publishing Company. New York. \$3.00 net.

The publication in review is introducing a comparatively new subject to the architects of this country. It may be looked upon as the latest sensation in building architecture—but not less worthy of consideration. In Europe and Asia houseboating is an established institution and, judging from the illustrations, the “house afloat” shows a careful study in design and equipment.

The past few years have marked a steadily growing interest in America and the houseboat is destined to obtain great favor with all classes of the sporting and holiday world. To the owner of the houseboat (in the pretentious class) comes the desire to make his craft as individual and distinct as his city or country residence—and the architect is called in to solve the problem.

Mr. Hunt states in his preface—“This volume is devoted to a field entirely new in the literature of the day. The purpose is threefold: To make known the opportunities American waters afford for enjoyment of the houseboating life. To present in an adequate measure the development which houseboating has attained in this country. And, chief of all, to set forth the qualities of the houseboat in such truthful picturing that a large number of people may be prompted to prove for themselves its advantages and delights. The field is a broad one. The houseboat already has a place on many waters of the United States from Casco Bay to the Golden Gate, from the St. Lawrence to Lake Worth; and with every season the boats are increasing in numbers and growing in favor. Permanent popularity is assured, for the houseboat possesses qualities which are lasting in their appeal. Houseboating is simple and domestic. In it are combined life on the water and the home life which we care the most for. Thus to make known the attractions, conveniences and compensations of living on a houseboat, as illustrated in the chapters which follow, should mean the enlisting in its following of a constantly growing host.”





COUNTRY HOUSE, MURRY GUGGENHEIM, WEST END, N. J. LIBRARY, HALL, ENTRANCE GATES, TERRACE, BEDROOM AND DINING-ROOM.

(For Plans see page 189)









CHURCH OF ST. MARY THE VIRGIN, LONDON. EXTERIOR AND INTERIOR.

Godfrey Pinkerton, Architect.

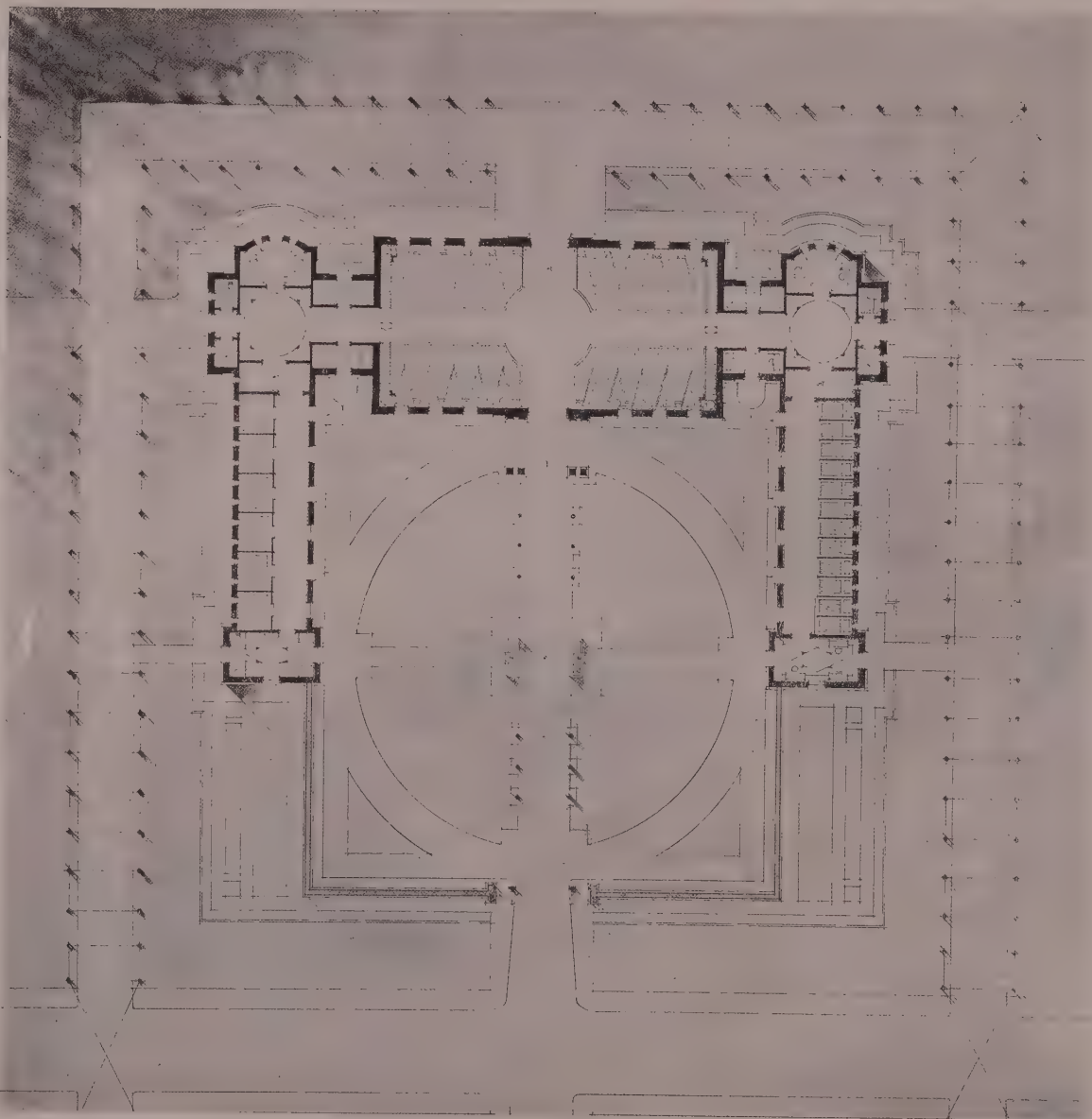




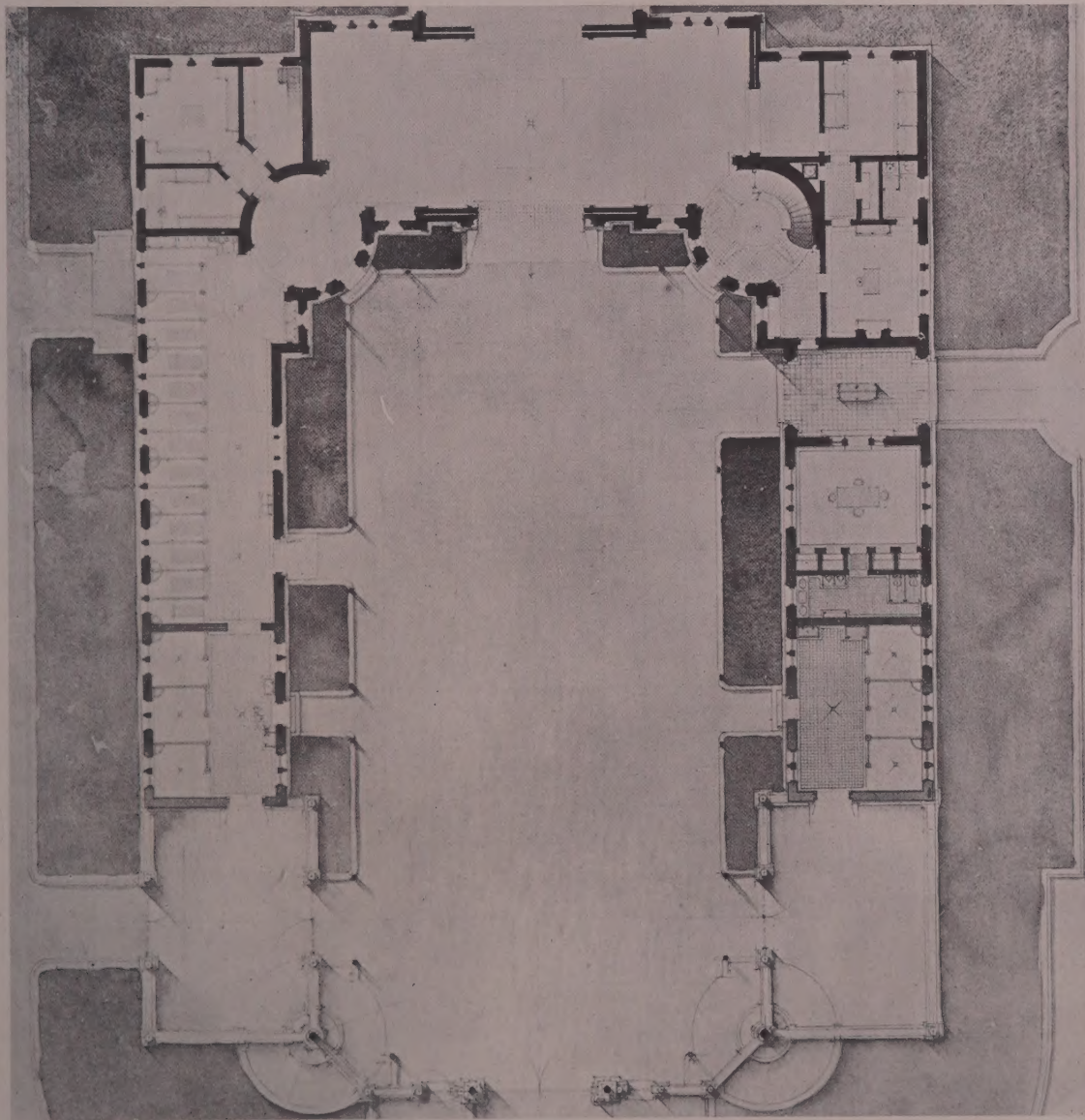
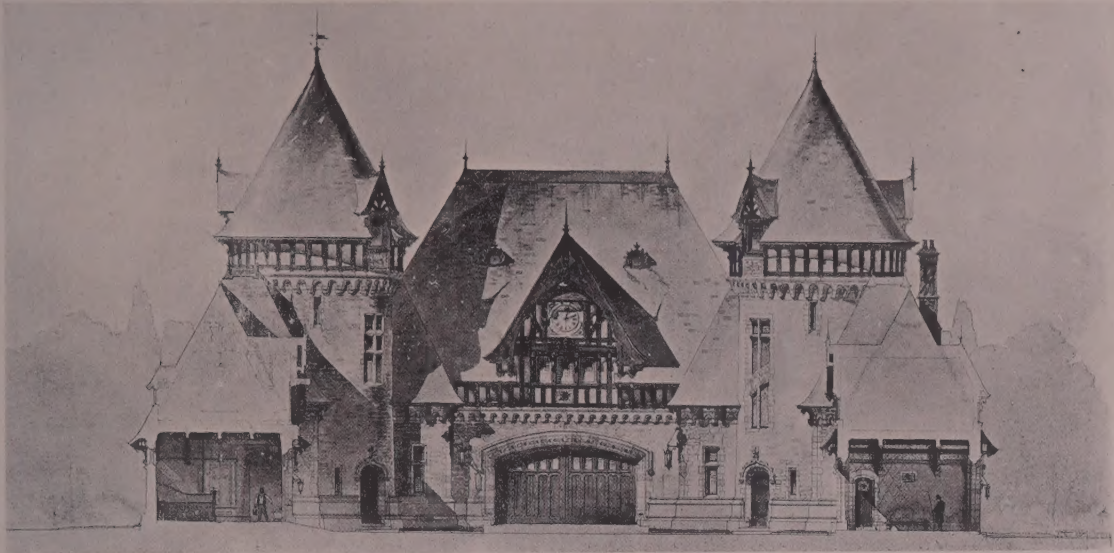
CHURCH OF ST. MARY THE VIRGIN, LONDON. SANCTUARY AND NORTH AISLE.

Godfrey Pinkerton, Architect

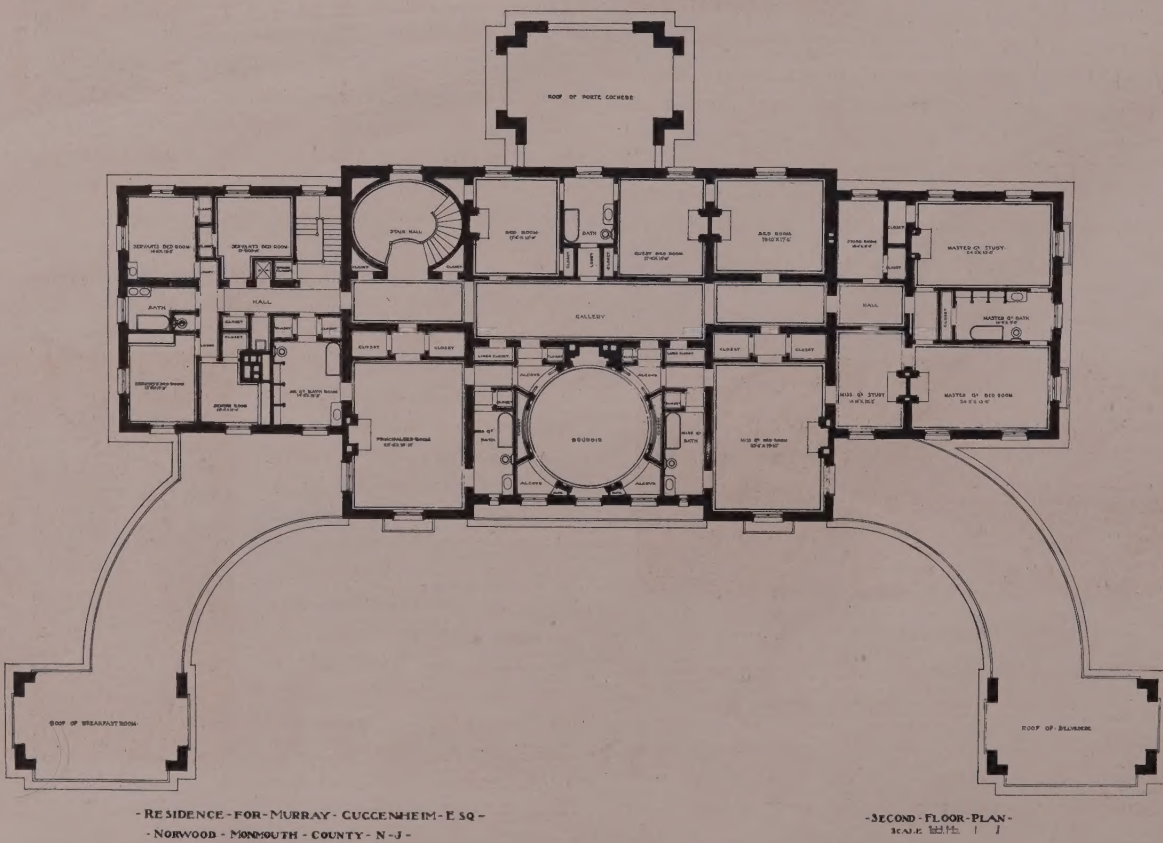
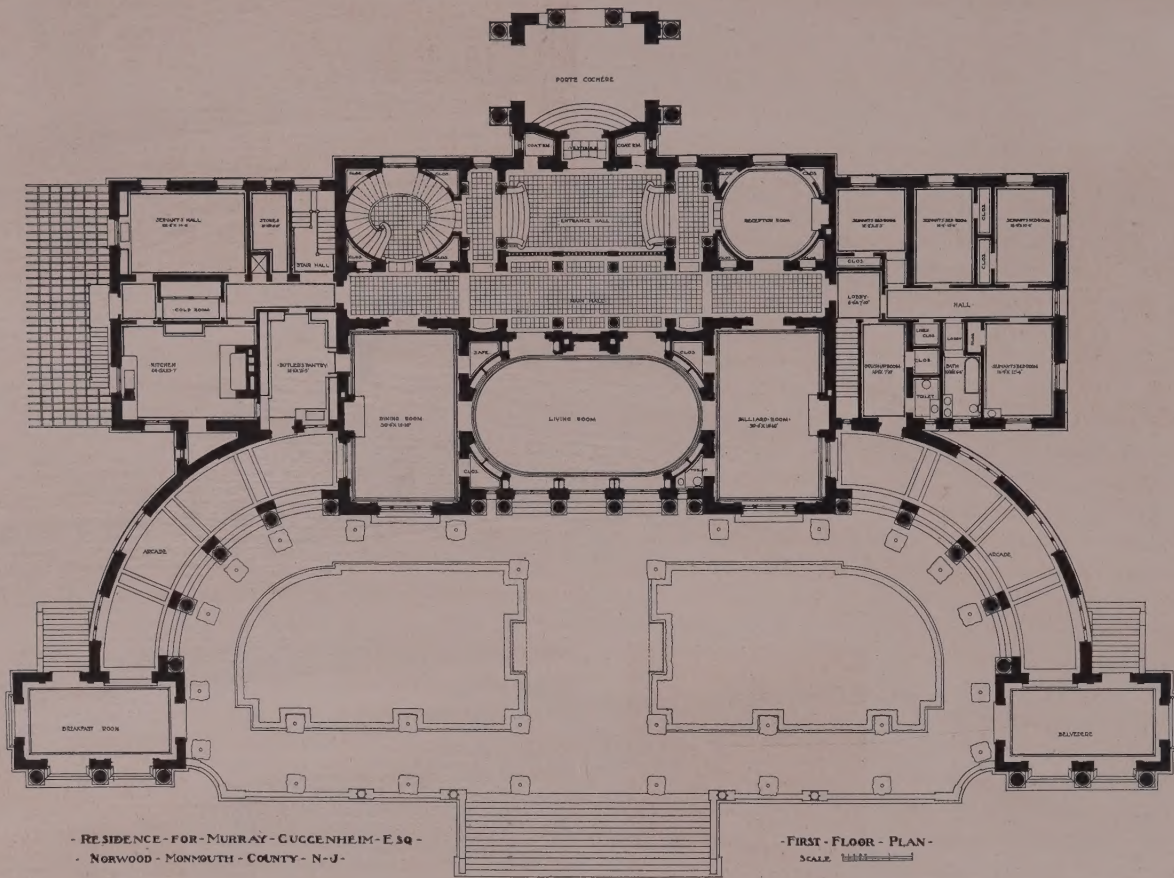














## THE SCHOOLS OF ORNAMENT.\*

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## Early Christian.

Edict of Milan by Constantine 313 A. D., proclaiming toleration of Christians.



EARLY Christian art partakes strongly of that of all the peoples with whom it was associated, yet it has certain phases which entitle it to a place among distinct schools.

In Italy it is strongly Roman in and about Rome, and Byzantine at Ravenna and the North of Italy, while in countries further North the Celtic vein crops out, considerably effected by Byzantine and other traditions.

The Irish priests are said to have carried their art of illumination, metal working, etc., to many of the Northern countries, Scandinavia, Germany, Switzerland, France, and even to Italy and other Southern localities, but in some places it died out, and in others the Roman and Byzantine merged with it into the Romanesque developed in Northern Italy, France, Germany, Spain and the British Isles after the fall of Rome and preceding the Gothic era.

Roman basilicas and their decorations were used by the Christians with and without alterations, and sarcophagi of classic Byzantine character, lamps, candlesticks, and other utensils were adapted to the changed religion. We find a common decoration on the sarcophagi in the strigil form, possibly because the strigil being a flesh scraper, the classic marble bathing basin may have been decorated with it, and hence it possibly was copied on the sarcophagi, which were sometimes ancient bath tubs put to use for burial purposes, and, possibly, because of the wavy effect of reversed curves put side by side. In the lamps from the catacombs Christian art shows to advantage, some of them being beautiful in their simplicity and the correctness of the use of ornament, while the mosaic and marble candlesticks are often rich and harmonious in form and color.



Lamp from the Catacombs.

The crosses, screens, panels, sarcophagi and marble mosaics and incrustations and ivory carvings of Ravenna are to-day of the



Detail from Bishop's Chair in Ivory, Ravenna.

greatest interest to the world, and in color the mosaics are not surpassed by any examples extant, unless it be by some of the

\* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6 1/2". John Wiley & Sons, Publishers. Price, \$3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.



Christian Sarcophagus, Lateran Museum.

Sicilian and Byzantine work of Southern Italy. It was from early Christian mosaics that the famous Cosmati family probably drew much of their inspiration, although the geometric patterns crowded out the production of lovely imaginative designs such as are seen in the spandrels of the octagonal Baptistery at Ravenna. This is one of the finest specimens of mosaic left us, as to color and design, and a great monument of Early Christian art.

The art of this period is of great importance in that it is the bridge between Romano-Byzantine art, and that which sprang from its relics in Early Christian art, namely the art of the Renaissance. Had there been no cherishing of Byzantine and Roman work by the Early Christians, who can say how different the art of the Renaissance would have been. Certainly much of its antique quality would have been missing, and the pagan and spontaneous joyfulness in mere existence, which is so in evidence in Renaissance art, would possibly, if not entirely lost, have been so subdued as to pass unnoticed. In the Christian lamps, from the Catacombs alone, we see how Roman design was passed on down, while the adoption and adaptation of pagan divinities, (their attributes and festivals) by the Church, (although by renaming and disguising), has preserved for us the significance of much that was liable to be forgotten. The very form of the cross antedates Christianity, and the symbols of fish, lamb, lion, grape, and much of the known flora and fauna were heirlooms which Early Christian art simply borrowed from antiquity and bequeathed to the modern world. Crude then, as we often find its manifestations, as at Torcello, Ravenna, Rome, and in other parts of Italy, besides in the Orient and on the east coast of the Adriatic, we cannot say that it was a lifeless impulse, but rather the noble struggle of untutored minds and unpracticed hands to keep alive the sacred light of learning and art for the civilization that was to come. For this reason alone we should study and honor it, and moreover from its vitality and strength we can learn simplicity, reserve, directness, and even richness in a decorative



Capital at S. Apollinaris, Ravenna.



Altar found at Ravenna.

sense. The Romanesque was of course a child of Early Christian





Church of St. Vital at Ravenna.



Detail from Bishop's Chair in Ivory, Ravenna.

but differed from it as soon as influenced by other art in different localities. For instance, most countries had their Romanesque period, but it soon became French, Spanish, German, English (Norman), Italian, etc., as the respective national characteristics were developed, and we can generally trace the Romanesque motives back to Early Christian ones in each case.



Sarcophagus of Archbishops, S. Teodoro.

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